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THE CATHEDRAL OF SEVILLE.



THE GIRALDA TOWER, SEVILLE.

## THE CATHEDRAL OF SEVILLE.

THE stranger who visits Seville from Cadiz, is at once impressed with the strong contrast between these two cities. In Cadiz every one seems to be engaged in the heartless pursuit of pleasure. In Seville the pursuit is perhaps equally heartless, but the object is different; here the Romish church has established her gorgeous court, here her sway is absolute, and here her throne is propped by wealth, bigotry, and power. The following are some of the sights and sounds that a visitor meets with at Seville. "From the first appearance of early dawn, and throughout all hours of the day, the chiming of bells from the innumerable monasteries, churches, and chapels, strikes in varied tones upon his ear, and when about to close his eyes, the mournful toll of some neighbouring convent, reminds him that its fair recluses are summoned to midnight prayers from their hard couches. He walks out to view the city; at every step he takes, a friar crosses his path; and he sees with surprise canons, ecclesiastics, monks, and lay brethren, hurrying about in all directions, with looks swelled with importance and good living; he hears at dark the sound of distant music, and sees numerous lights approaching, and mixing with the assembled crowd, he learns that it is one of those beautiful and imposing processions called *novenas*, which during nine nights move in slow and solemn order through different parts of the city, the inhabitants as the pageant passes along the streets, displaying wax-lights from their windows, which are thrown open, and from which are suspended coverlets and silk hangings. As the procession slowly passes, he perceives a high costly standard of cloth of gold, bearing the figure of the Virgin, and preceded by eight large rich silver lamps, raised on high supporters. A number of beautiful children, dressed as cherubs, next advance, bearing lanterns, adorned with a profusion of flowers. After these are carried numerous other lamps, followed by a band of choristers and musicians, the whole procession being headed by a single military trumpet.

"Nothing can be more striking than the effect of these nocturnal pageants at Seville, when the darkness which pervades the city is chased away by the sudden beautiful illumination, and the silence of a sultry Andalusian night is interrupted by the swelling strains of the chorus. As the procession is seen at a distance, crossing the great square with slow and solemn steps, and casting a deep gleam on the base of the tall gigantic Arab tower, one of the fine remaining monuments of the Moslem race; the lofty head of this building seems to look down with proud contempt on the procession at its feet."

This Arab tower forms part of the vast edifice of the cathedral, and with the court and garden leading to the modern sacristy, was the work of the Moors. In this garden, or court of the orange trees as it is called, the devout Musulmans were accustomed to perform their ablutions preparatory to entering the grand mosque.

When Seville surrendered to the victorious Christians, the Moslems, dreading to behold the desecration of the most sacred of their edifices, stipulated that the mosque, together with its tower, the pride of the city, should be razed; but fortunately for the admirers of Moorish art, the request was not complied with, and the Giralda yet continues the pride and boast of the "Sevillanos."

The cathedral is not surpassed in magnitude by any edifice of the kind in Spain, and in wealth it far exceeds that of every other. It is situated on the south side of the city, and is built on uneven ground, so that towards the east and south it is level with the pavement, but in other parts is ascended by a flight of steps. A range of marble columns, nearly seven feet high, runs round the building, and they are united at the top with bands of iron. The neighbouring buildings to the north and west are not calculated to embellish the site of this magnificent temple; but to the south is the Exchange, a very fine building, whilst the most open side is to the east.

The author of *A Year in Spain*, describes the exterior of the cathedral as presenting a grotesque grandeur, produced by the combination of three utterly different species of architecture. The church itself is of

gothic construction, partly erected at an earlier period than the eighth century. The sacristy is entirely in the modern taste, whilst the court and garden adjoining, with the thrice-famous Giralda, date from the dominion of the Arabians. Mr. Standish\* describes the architecture as belonging to "all classes,—Arabic, Gothic, the 'Plateresco' and the Greek-Roman. Although all these are jumbled together, and an abominably unsightly 'grand entrance' has been recently attempted, (though, fortunately, not finished,) by a Sevillian architect, Cano, and a good deal of the outer walls are left rough, nevertheless, of all the cathedrals I have seen, this is the one which, on the whole, has most pleased me in Europe; for, from without, its construction recalls many interesting epochs of the world, and within are specimens of the finest Spanish masters in art. The horse-shoe Arabic arch, and the pillared windows of the East, predominate in what is called the Giralda, or tower of Geva, which was built in the year 1000 by a Moor, who used it as an observatory. It was in his time only 250 feet high: four brazen balls, which stood on the top, fell down in the earthquake of 1395, and were replaced by a gilt weathercock shaped as a harpoon. In 1568, Ferdinand Ruiz, an architect, raised it one hundred feet higher, which was then considered a hazardous attempt. The entrance of this tower is very narrow, but it widens in the course of the ascent; the form is a quadrant, of 55 feet diameter. In the different windows are twenty-five bells of various sizes, and in the dome hang six large ones with clappers. Where the bells end, the Christian part of the work begins, and in the first tier stands the accurate clock made by the Franciscan friar, Joseph Cordero, in the middle of the eighteenth century. It is audible all over the town, but strikes only the hours; its bell is placed in the story above, which is formed with Doric pillars; on the exterior frieze are the following Latin words, distributed round the four faces after this manner—'Turris—Fortissima—Nomen—DNI. Prov. 8.' The third story is Ionic and spherical; upon it is placed a statue of Faith in gilt bronze, which revolves upon a globe of the same metal, serving as a weathercock. It is fourteen feet high, and is the work of Bartholomew Morel, who, in 1568, copied it from a design by Luis de Vargas, the eminent painter, whose frescoes adorned the Moorish exterior, and the intercolumniations of the lower part. These, owing to the carelessness of the masons in preparing their cement, and exposure to the weather, have almost altogether faded."

The Giralda tower has furnished a theme for the eloquence of so many writers that we are tempted to give another description.

It was erected by Al Geber, a distinguished mathematician and architect who lived in the reign of Almanzor, towards the end of the twelfth century. From him the science of quantities, first introduced into Europe by the Arabs, received its name. Though known many centuries previously, Algebra, like most other branches of abstract science, was successfully cultivated by them: they were the tutors of European royalty as well as the promoters of learning; and Alonzo the Wise in preparing his astronomic tables, made use of the calculations of the astronomers of Granada. There are many original inventors, and many simultaneous discoveries made, of which Newton and Leibnitz afford instances; and though the processes of Algebra were known some centuries before the Arab founder of the Giralda lived, there is little reason to doubt that he also discovered, and introduced, the same system among his countrymen. He was a native of Seville, and is believed to have first erected the Giralda for an observatory. He raised the tower to an elevation of 280 feet, and after the expulsion of the Moors, when the cathedral was commenced, it was raised to the height of 364. Surmounted by an iron globe of enormous size, splendidly gilded, its refulgence at a distance and in the brilliant moonlight, is said to have surpassed everything that art had before achieved. Directly below this ball was the gallery, from which the muezzins were used to summon the faithful to prayer, at the least five times during the twenty-four hours. The ascent to the summit is by a spiral staircase without steps, so gradual as to admit of being regularly composed of a neat pavement of tiles, and easy enough to allow two persons abreast riding up to the top. The towering pile terminates in a colossal statue, which is intended to represent the Faith. The Giralda (*Anglice*, a weathercock) is thus singularly made the emblem

\* *Sketches in Spain and Morocco*, by SIR ARTHUR DE CAPELL BROOKE, Bart.

\* *Seville and its Vicinity*, 1840.



of a Creed, which, like the fortunes of the city over which it seems to preside, has experienced many a change during the storms of destiny, of which, with the wind 'that bloweth where it listeth,' it may be considered equally the index.

"The prospect from the summit is extensive as it is striking,—churches, towers, and convents, (Mr. Inglis says 'I counted no fewer than one hundred and twenty spires and towers, belonging to the city and the neighbouring villages and convents,') the old Alcazar, amphitheatres and ruins; the vast cathedral immediately below, and beyond the rude walls and dilapidated turrets of Hispalis, masts, yards, and flags, the wooded walks of the Alameda; while still further stretches the level tracts of the Vega, through which the meanderings of the bright river break at intervals on the eye, altogether forming a panorama equally picturesque and beautiful. Its appearance in the full glow of summer has been described by Sir Arthur Brooke, who observes, that the immense extent of burnt up country actually presents the aspect of the sands of the desert, the waters of the Guadalquivir\* and the extensive orange and olive groves only occasionally refreshing the parched landscape."

No other city in Spain has more numerous public edifices, devoted to objects of religion and charity, or to so gorgeous a display of the emblems of Roman Catholic worship. Besides twenty-five parish churches, Seville comprehends five chapels of ease, a commandery of St. Jean d'Acre, exempted from episcopal jurisdiction, about thirty nunneries, three congregations of canons regular, three religious communities, called Beaterios, two seminaries, and two houses of correction. For this reason the archiepiscopal see of Seville is one of the wealthiest in the world. It is united with that of Toledo, which had formerly still higher pretensions both as respects dignity and wealth.

The history of this cathedral is somewhat imperfect, the plans and records relating to it having been removed by Philip the Second to Madrid, and destroyed in the fire which consumed the old palace of that capital on the 24th December, 1734. Other sources of information are, however, open; from which it appears that in 1401, the chapter of Seville had subscribed largely for the erection of a new cathedral instead of the old one which then existed, and had determined to make it "such and so good that none in the kingdom should exceed it." Their own riches and the subscriptions of "the faithful," enabled them to commence this design, which does not seem to have been finally completed until the year 1519.

The ground-plan of the church is quadrilateral, from east to west 398 feet, from north to south, 291. It contains 36 columns, composed of groups of small ones, of 15 feet diameter: there are 78 arches of stone: the distance between each vault, in the lateral naves, of which there are eight, is 40 feet, the three between the cross vault, under the dome and the upper end of the church, being considerably less, namely 59 feet to the cross-vault in its width, and 20 to each of the chapels of St. Peter and St. Paul. The interior of this temple is of the plainest Gothic. The pavement is formed in lozenges of black and white marble. The gates of the cathedral are nine in number, three to the west, two to the east, three to the north, and one to the south; the middle one to the west being the principal entrance. That of St. Michael is the one whence the processions issue. Mr. Standish says that the painted glass in this cathedral is not exceeded in beauty perhaps by any in Europe. "These beautiful windows shed what may indeed be termed a 'religious light' through the vaulted edifice they adorn."

The endowment of this temple accords with the magnificence of its construction; for so late as the last century the archbishop received the large income of one hundred and fifty thousand dollars, with a corresponding provision for two hundred and thirty-five canons, pre-

bendaries, curates, confessors, musicians, singers, and levitical aspirants. Nor will this number of dependants appear extravagant when it is stated that they have to officiate at no fewer than eighty-two altars, and perform five hundred masses on a daily average.

The interior is very rich in paintings, statues and relics, and it contains the tombs of many illustrious men. The paintings are described as being above all praise. "It is indeed only in Seville that one may properly appreciate the school of Seville. This school owes its chief celebrity to Murillo, born in Seville, like his great master Velasquez, and who spent the greater part of his life in painting for the churches, convents, and hospitals of his native city. Scarce a public edifice there but contains something from the pencil of this great man. The Hospital of Charity, near the bank of the river, is especially rich in these precious productions. Among the number are the Return of the Prodigal Son, and Moses smiting the Rock in Horeb. The men, women, children, and even the beasts of the thirsty caravan, are drinking with a joyful avidity that gives almost equal delight to the spectator."

Among the numerous treasures of the cathedral is an altar composed of solid silver, with silver images, as large as life, of St. Isidor and St. Leander, and a tabernacle for the Host more than four yards high, adorned with eight-and-forty columns. "Add to these the gold, precious stones, gifts, and relics of the piety and zeal of good Catholics when the riches of a newly discovered world were poured into the lap of the Church." This cathedral had the peculiar good fortune to save its pictures and other valuables during the invasion of the French by promptly removing them to Cadiz.

The Rev. Mr. Townsend gives an interesting account of his introduction to the Archbishop of Seville, in 1786.

He received me with politeness, permitted me to kiss his ring, made me sit down, and then, having read my letter, he told me that as long as I continued at Seville I must dine every day with him, unless when I should be more agreeably engaged. After some little conversation he desired to see the address of my other letters, and calling a page he ordered that a coach should be got ready, and that one of his chaplains should attend me, to deliver my letters, and to show me every thing worthy of attention in the city. When I left him he desired me to come back to dinner, telling me that during my stay, that coach would be wholly at my service. Agreeably to this invitation I returned, and not only dined with him but almost every day during a fortnight's residence at Seville. I was indeed often pressing invited by other families; but as it was the season of Lent, and as fish in Spain never agreed with me, I declined their invitations. \* \* \* \*

The archbishop is well lodged and keeps a hospitable table. He is quite the man of fashion: his manners are engaging and his conversation lively. His usual company at dinner was his confessor, his chaplains, his secretaries, and a few friends. He was attended by his pages, who are generally young men of family, recommended to his patronage, and educated under his inspection. The librarian sometimes sat down at the table, at other times waited behind a chair. He was commonly my guide, and with him I visited every corner of this city.

A library of twenty thousand volumes belongs to this cathedral. It was collected by Fernando Columbus, son of the great navigator, and distinguished both for his taste and learning. A marble slab in the cathedral bears the following inscription, in Spanish, to the memory of his immortal father:

To Castile and to Leon  
Columbus gave a new world.

ALL the time which the man of the world throws away, is gained by the solitary man; and no enjoyment on earth is so permanent as the real enjoyment of time. Man has many duties to perform; therefore, the good that he has in his power to do, he must do immediately, that the present day may not be torn like a blank leaf from the book of life. We protract the career of time by employment, we lengthen the duration of our lives by wise thoughts and useful actions. Life, to him who wishes not to have lived in vain, is thought and action.—ZIMMERMANN.

\* Literally "the great River," from the Arabic, Wada-l-Kebir.

† ROSCOE, *Tourist in Spain*, 1836.

## EASY LESSONS IN CHESS.

## XXV.

## THE QUEEN'S GAMBIT.

THE Queen's Gambit is so called because the Queen's Pawn is moved two squares on the first move, and the Queen's Bishop's Pawn sacrificed on the second. This game is sometimes called the Aleppo Gambit, in honour of Stamma, a native of Aleppo, who made the game a favourite in Europe. Philidor, in his masterly analysis of this opening, also calls it the Aleppo Gambit. Hence it has been supposed to have originated with Stamma, but such is not the case; for the game occurs in the works of some of the earliest chess writers.

The Queen's Gambit is a safer opening for the first player than the King's, because, if the second player attempt to defend the Gambit Pawn, he is likely to lose the game; whereas, in the King's Gambit, it is necessary to defend the Gambit Pawn to the utmost. This peculiarity in the Queen's Gambit, has led to a general opinion that the second player ought to refuse the proffered pawn; if he do so, he has a choice of several moves, among which, Q. B. P. one or two squares, is a favourite move.

This Gambit is by no means equal in variety and interest to the numerous branches of the King's Gambit. It has, however, been much played of late years, together with what is called the KING'S PAWN ONE opening, to which it is closely allied. De la Bourdonnais played both games with surpassing skill, and seemed to rely upon them in gaining the majority of games in his contest with McDonnell. In fact, he wielded this game like a two-edged sword,—for when he had the move, he could open with the Queen's Gambit; and when his antagonist had the move, he could reply with K. P. one.

In our first example the Gambit is refused.

- | WHITE.                   | BLACK.       |
|--------------------------|--------------|
| 1 Q. P. two.             | 1 Q. P. two. |
| 2 Q. B. P. two.          | 2 K. P. one. |
| 3 Q. Kt. to Q. B. third. |              |

You do not of course defend Q. B. P., because, if he take it, you push K. P. two squares, thus occupying the centre, while you are sure to recover the pawn.

3 K. B. P. two.

His object is to prevent you from occupying the centre, while you proceed to break up his central pawns.

- |                          |                          |
|--------------------------|--------------------------|
| 4 K. R. P. one.          | 4 K. Kt. to K. B. third. |
| 5 Q. B. to K. Kt. fifth. | 5 K. B. to Q. Kt. fifth. |
| 6 K. Kt. P. two.         | 6 Castles.               |
| 7 K. Kt. P. takes P.     | 7 K. P. takes P.         |
| 8 K. P. one.             |                          |

This move is well timed; you threaten to bring your Q. and K. B. to bear upon his K.

- |                           |                           |
|---------------------------|---------------------------|
| 9 Q. to Q. Kt. third.     | 8 Q. B. to K. third.      |
| 10 K. Kt. to K. B. third. | 9 Q. Kt. to Q. B. third.  |
| 11 Q. B. P. one.          | 10 Q. to Q. third.        |
| 12 K. B. to Q. Kt. fifth. | 11 Q. to Q. second.       |
| 13 K. Kt. to K. fifth.    | 12 K. Kt. to K. fifth.    |
| 14 P. takes B.            | 13 B. takes Kt. checking. |
| 15 K. B. takes Q. Kt.     | 14 Q. to Q. B.            |

You leave Q. B. *en prise*, because, unless Black take the K. B., he will be immediately exposed to considerable loss.

15 Q. Kt. P. takes K. B.

16 Kt. takes P.

This move is unwise; it is true that you threaten to fork K. and Q., but Black at his next move puts another piece *en prise*, and you have not the means of defending both.

- |                                 |                    |
|---------------------------------|--------------------|
| 17 Kt. to K. seventh, checking. | 16 Q. to K.        |
| 18 B. to K. R. fourth.          | 17 K. to R.        |
| 19 K. B. P. one.                | 18 K. Kt. P. two.  |
| 20 P. takes Kt.                 | 19 P. takes B.     |
| 21 P. takes Q. P.               | 20 Q. takes Kt.    |
|                                 | 21 Q. R. to Q. Kt. |

Black thus cleverly gains time, and brings a Rook to command the open file: he sacrifices the B. in order to get the White Q. out of the way, and then forces the game in a few moves.

- |                        |                                       |
|------------------------|---------------------------------------|
| 22 Q. to Q. B. fourth. | 22 B. takes P. at Q. fifth.           |
| 23 Q. takes B.         | 23 Q. takes K. P. checking.           |
| 24 K. to K. B.         | 24 Q. to Q. sixth, checking.          |
| 25 K. to K. B. second. | 25 Q. R. to Q. Kt. seventh, checking. |

And wins immediately.

We will now give a few examples of the Queen's Gambit accepted, the first of which will show the danger of adopting the line of defence which is generally successful in the King's Gambits.

- |                 |               |
|-----------------|---------------|
| 1 Q. P. two.    | 1 Q. P. two.  |
| 2 Q. B. P. two. | 2 P. takes P. |

You may now play K. P. one or two squares, but which is the better, is still a matter of dispute among chess authorities. If your antagonist is in the habit of defending the Gambit Pawn, it is better to move K. P. one square only; but no sensible player would continue a line of defence after he had proved its defects, and found it condemned by chess authorities; besides, it is always dangerous to calculate on the bad play of your opponent; it not only leads to a slovenly, reckless style of play on your part, but may often cause you much annoyance and disappointment. The best rule is always to play your best, and to calculate your game as if your adversary were quite as skilful as yourself.

- |                 |                  |
|-----------------|------------------|
| 3 K. P. one.    | 3 Q. Kt. P. two. |
| 4 Q. R. P. two. |                  |

When he defends the Gambit Pawn, you are thus enabled to advance the Q. R. P. with advantage, recovering the P., and perhaps making an important capture.

- |                      |                      |
|----------------------|----------------------|
| 5 K. B. takes P.     | 4 P. takes P.        |
| 6 Q. to K. B. third. | 5 Q. B. to Q. second |

You now threaten to checkmate, or to win his Q. R. These are among the advantages of moving K. P. one at the third move, supposing the Gambit P. to be afterwards defended. If you had moved K. P. two, Black could have got out of his immediate difficulty by moving K. P. one. If he now attempt to save Q. R., you mate him immediately: for example,

- |                                |                       |
|--------------------------------|-----------------------|
| 7 Q. takes K. B. P. checking.  | 6 Q. B. to its third. |
| 8 Q. to K. B. fifth, checking. | 7 K. to Q. second.    |
| 9 Q. takes Q. P. checkmating.  | 8 Q. P. one.          |

The defence of the Gambit Pawn does not necessarily entail such a rapid defeat as the above; but it leads to defeat even in the hands of a skilful player, as the following example from Philidor will illustrate.

- |                 |                  |
|-----------------|------------------|
| 1 Q. P. two.    | 1 Q. P. two.     |
| 2 Q. B. P. two. | 2 P. takes P.    |
| 3 K. P. two.    | 3 Q. Kt. P. two. |
| 4 Q. R. P. two. | 4 Q. B. P. one.  |

He cannot obviously defend it with Q. R. P.

- |                            |                      |
|----------------------------|----------------------|
| 5 Q. Kt. P. one.           | 5 Gambit P. takes P. |
| 6 Q. R. P. takes P.        | 6 Q. B. P. takes P.  |
| 7 K. B. takes P. checking. | 7 Q. B. interposes.  |
| 8 Q. takes P.              | 8 B. takes B.        |
| 9 Q. takes B. checking.    | 9 Q. interposes.     |
| 10 Q. takes Q.             | 10 Kt. retakes.      |

By exchanging Queens you are enabled to occupy the centre with your Pawns.

- |                     |                      |
|---------------------|----------------------|
| 11 K. B. P. two.    | 11 K. P. one square. |
| 12 K. to K. second. |                      |

Your K. will act as a useful support to the Pawns. When the Queens are off the board, the K. can generally be as usefully employed as an ordinary piece.

12 K. B. P. two.

His object is to make you advance K. P., whereby your Q. P., instead of taking the lead, will be left behind, and be comparatively useless. If you do not play K. P., your centre will be broken up; you therefore play it, and must afterwards endeavour, with the assistance of your pieces, to exchange your Q. P. for his K. P., so as to open a free passage for your K. P.

- |                           |                         |
|---------------------------|-------------------------|
| 13 K. P. one.             | 13 K. Kt. to K. second. |
| 14 Q. Kt. to Q. B. third. | 14 K. Kt. to Q. fourth. |

Black is forced to propose the exchange of Kts., although he separates his pawns in so doing; because you threaten to advance Kt. to Kt. fifth, and then to fork his K. and R., or if he move Rook, to capture Q. R. P.

15 Kt. takes Kt.  
16 Q. B. to Q. R. third.

You force the exchange of this B., because he runs on the Black diagonals, and hence might damage your important group of central pawns.

17 R. takes B.  
18 K. to K. B. third.

You are thus under the shelter of your Q. R., and can play out K. Kt. before he has time to bring his K. R. into play.

19 Kt. to K. second.  
20 K. R. to Q. R.  
21 Q. R. to R. sixth, checking.  
22 K. R. to R. fifth.

This move enables you to win a pawn by playing Kt.

23 Kt. to Q. B. third.  
24 R. takes Q. R. P.  
25 R. takes R.

The game is here dismissed with the remark that White must win, having a pawn superiority, and moreover a passed pawn, which amounts to a piece.

The following beautiful specimen of the Queen's Gambit was played by M. de la Bourdonnais against Mr. M'Donnell.

1 Q. P. two.  
2 Q. B. P. two.  
3 K. P. one.

1 Q. P. two.  
2 P. takes P.  
3 K. P. two.

Black's third move is considered to be the best. If you now capture his K. P., he will exchange Queens.

4 K. B. takes Gambit P.  
5 P. takes P.  
6 Q. Kt. to Q. B. third.  
7 K. Kt. to K. B. third.  
8 K. R. P. one.  
9 Q. B. to K. third.  
10 K. B. to Q. Kt. third.  
11 Castles.  
12 Q. to K. second.

4 P. takes P.  
5 K. Kt. to K. B. third.  
6 K. B. to K. second.  
7 Castles.  
8 Q. Kt. to Q. second.  
9 Q. Kt. to Q. Kt. third.  
10 Q. B. P. one.  
11 K. Kt. to Q. fourth.  
12 K. B. P. two.

It would have been very unwise of Black to have captured either the Kt. or the B., because White, by retaking with a Pawn, would unite a P. to his Q. P.

13 K. Kt. to K. fifth.  
14 Q. B. to Q. second.  
15 Q. R. to K.

13 K. B. P. one.  
14 K. Kt. P. two.  
15 K. to K. Kt. second.

Black wishes to liberate the Kt. at Q. fourth.

16 Q. Kt. takes Kt.  
17 Kt. takes Q. B. P.

16 Kt. takes Kt.

This move is ingeniously played.

18 B. takes Kt.  
19 Q. takes B. checking.  
20 Q. to Q. Kt. fourth.  
21 R. to K. fifth.  
22 Q. P. one.

17 Q. Kt. P. takes Kt.  
18 Q. takes B.  
19 R. interposes.  
20 Q. B. to K. B. fourth.  
21 Q. to Q. second.

This is a skilful sacrifice, exposing the adverse K. more completely to the action of White's pieces.

23 Q. to Q. fourth.  
Threatening a fatal check by discovery.  
24 K. R. P. one.

22 P. takes P.  
23 K. to R. third.

To enable Q. or Q. B., to attack K.

25 Q. R. to K.  
26 R. takes K. Kt. P.

24 Q. B. to K. third.  
25 Q. R. to K.

It would seem at first view, better to take this P. with K. R. P., checking; but a little consideration will show how much better it was to take it with the R. The K. has now no move, and is compelled to remain defenceless for the fatal check.

27 Q. to K. fifth.  
28 R. to K. R. fifth, checking.  
29 Q. mates.

26 Q. R. to K. B.  
27 Q. B. to K. Kt. fifth.  
28 B. takes R.

Our space will not allow of more than one example of a successful defence.

BLACK.  
1 Q. P. two.  
2 Q. B. P. two.  
3 K. P. two.  
4 P. takes P.  
5 K. takes Q.

WHITE.  
1 Q. P. two.  
2 P. takes P.  
3 K. P. two.  
4 Q. takes Q. checking.  
5 Q. Kt. to Q. second.

This is your best move, for if he take the Gambit P., you take the P. at his K. fifth, and threaten his B., thus gaining time. He therefore plays well by moving,

6 K. B. P. two.  
attacking the other Pawn,

7 Q. Kt. to Q. B. third.  
to prevent his Kt. from entering into your game,

8 K. B. takes Gambit P.  
9 K. B. to Q. Kt. third.  
10 Kt. to K. second.

7 Q. B. P. one,  
8 Q. Kt. P. two.  
9 Q. Kt. P. one.  
10 Kt. takes K. P.

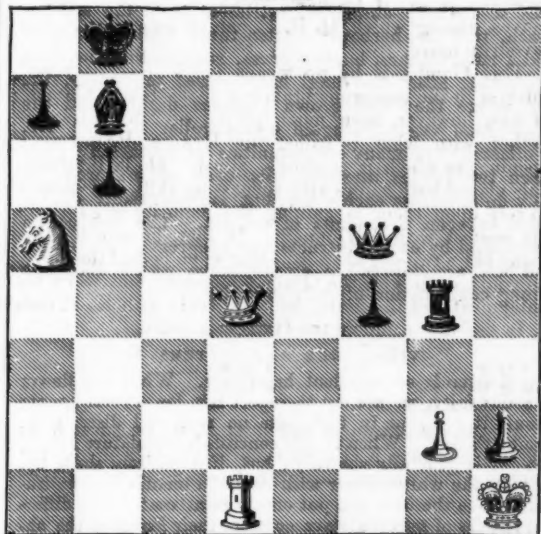
threatening to fork K. and R.

Your game is now quite equal to his.

The following stratagem is by that great master of chess, Ercole del Rio, whose works were published under the title of the *Anonymous Modenese*.

PROBLEM XXX. *White moving first, is to give check-mate in four moves.*

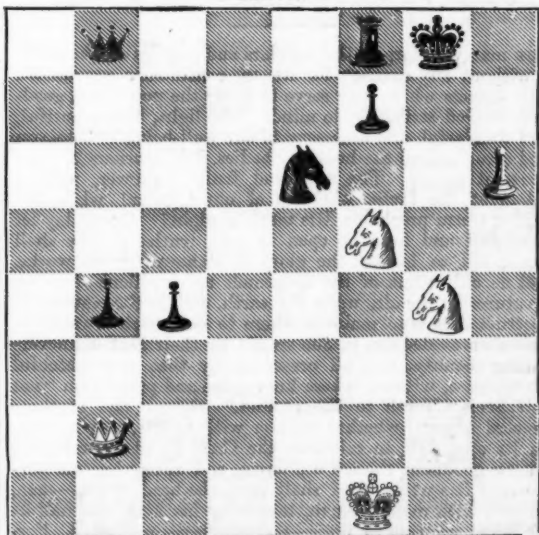
BLACK.



WHITE.

PROBLEM XXXI. by M. Calvi. *White moving first, is to mate in three moves.*

BLACK.



WHITE.



## FAIRY RINGS.

DR. WOLLASTON, in a paper published in the *Philosophical Transactions* (1807), relates some interesting observations he made on the progressive changes of these rings, and which satisfactorily explain their origin. He observed that some species of fungi were always to be found at the exterior margin of the dark ring of grass, if examined at the proper season. The position of the fungi led him to believe, that progressive increase from a central point was the probable mode of formation of the ring; and he thought it likely that the soil which had once contributed to the support of fungi, might be so exhausted as to be incapable of producing a second crop. The defect of nutriment on one side would occasion the new roots to extend themselves solely in the opposite direction, and would cause the circle of fungi continually to proceed, by annual enlargement, from the centre outwards. The luxuriance of the grass follows as a natural consequence, as the soil of an interior circle is enriched by the decayed roots of the fungi of the succeeding year's growth. During the growth of fungi, they so entirely absorb all nutriment from the soil beneath, that the herbage is often for a while destroyed, and a ring appears, bare of grass, surrounding the dark ring; but, after the fungi have ceased to appear, the soil where they had grown becomes darker, and the grass soon vegetates again with peculiar vigour. Dr. Wollaston had many opportunities of remarking that, when two circles interfere with each other's progress, they do not cross each other, but are invariably obliterated between the points of contact. The exhaustion occasioned by each obstructs the progress of the other, and both are starved; a circumstance which affords a strong confirmation of the above theory.

## VEGETABLE BAROMETERS.

CHICKWEED is an excellent barometer. When the flower expands fully, we are not to expect rain for several hours; should it continue in that state no rain will disturb the summer's day. When it half conceals its miniature flower, the day is generally showery; but, if it entirely shuts up, or veils the white flower with its green mantle, let the traveller take the hint and put on his great coat. The different species of *trefoil* always contract their leaves at the approach of a storm; so certainly does this take place, that these plants have acquired the name of the *husbandman's barometer*. The tulip, and several of the compound yellow flowers, also close before rain. There is besides a species of wood-sorrel, which doubles its leaves before storms and tempests. The *bauhinia*, or mountain ebony, *cassia*, and sensitive plants, observe the same habit.—*Philosophy in Sport*.

THE man who forgets the wonders and mercies of the Lord, is without any excuse; for we are continually surrounded with objects which may serve to bring the power and goodness of God strikingly to mind. The light, how beautiful, and wonderful, and necessary to our well-being! The sun and moon and all the heavenly bodies, how glorious in their constant order! The mild and fruitful shower, what a token of the loving-kindness of our Creator! while the raging storm proclaims His terrible might! Every day let our mind and heart be open to such truths, and we shall never fail to behold the glory of Jehovah in his works. Let us only think of the thousands and millions of living creatures in the air, upon the earth, and in the waters, all instructed how to make or where to seek their dwellings; and all provided for, in due season, by their Maker's never-failing bounty, and all preserved by that ever-watchful Providence, without whose knowledge and permission "not a sparrow falleth to the ground." Every one of these created objects, whether with or without life, may be said, in its own way, to celebrate the Creator's glory, rejoicing in His goodness, though unknown, and answering the purposes of His will. And shall man, the head of all,—man, blessed with reason,—man, taught by his Maker,—shall he be found wanting in praise, and gratitude, and love? Forbid it, "O God, the God of the spirits of all flesh."—SLADE.

## THE MONASTERIES IN THE MIDDLE AGES.

THE old chroniclers, who were almost all monks, have left us ample records of the foundation of monasteries, events at least as important in their eyes as the greatest political changes. Orderic Vital speaks in turns, and in the same tone, of the invasion of England by William, the conquests in Italy by the Normans, and of the foundation or renown of the monastery of St. Evroul. Monasteries were established in various modes. Sometimes a man would retire alone into a desert, and by the sanctity of his life, or, according to the cotemporary legends, the submission of the powers of nature to his commands, would attract around him a crowd of admiring followers, converting what was an uncultivated spot into a thriving community. . . . Many monasteries arose in consequence of the repentance of sinners, or the devotion of the great. In bestowing a portion of their wealth upon cenobites, who passed day and night in prayer, the rich and powerful of those ages believed they were hastening the passage of their relatives through the pains of purgatory, and purchasing for themselves the treasures of heaven. Others were established by colonies of monks, sent from already existing religious communities. Thus, St. Bernard founded in Europe one hundred and sixty houses of his order, and the Abbey of Cluny possessed fifteen thousand and seventy-four supplemental establishments. In this way, some religious orders had monasteries spread over entire Christendom, and as these followed the same rules, practised the same austerities, and obeyed the same chief, they often formed a religious confederacy, surpassing in riches and importance both powerful nobles and flourishing cities.

The ecclesiastical historians have minutely detailed the life led within the monasteries; the division of the day between labour, meditation, and prayer; the long ecstasies of an ascetic devotion, and the prodigies effected by penitence. Others have repeated what was even in those ages reported of the disorders which reigned in the cloisters, and of the corruption of their inhabitants. We wish to draw attention to other features.

Every monastery possessed certain privileges and the liberty of electing its superior, and in this election it admitted of no interference of any authority, either ecclesiastical or civil. Allegiance to the Pope alone was admitted by some abbeys, while others supported with impatience the jurisdiction of the bishops. Every monastery had its patron saint, who became, as it were, the lord of the community, under whose banner all their spiritual warfare and defence of temporal interests were carried on. Many of the wealthy of the laity sought the prayers of the inhabitants of the cloisters, even entering upon a kind of half-brotherhood, and after passing their lives in serving the interests of the monastery, determined upon spending the evening of their days clothed in its habiliments, and obtaining sepulture among their brothers in solitude. We can hardly picture to ourselves the spirit of emulation which animated the monks in augmenting the domains and renown of their order. History furnishes us with many examples of cenobites committing injustice towards their families, and ruining their relations, in order to enrich the monasteries. Every house had its archives of charters and contracts, proving the titles and rights of its property, and amid the great zeal which prevailed for extending the conventual possessions, it is to be feared that these were sometimes founded upon irregular donations and apocryphal documents. A general chapter, held in 1157, pronounced certain penalties against persons detected in falsifying charters and seals.

The monks being, according to the opinion of the times, the depositories for the benefit of the poor, and

the service of God, every attempt to revoke a donation, or contest a privilege, was pronounced a high sacrilege. Every monastery considered itself as the Church and holy family of Christ, and hence defended with enthusiasm the rights it had acquired, and which time had consecrated.

The power and riches of the monasteries did not arise solely from their domains and seigniorial privileges; most of them possessed the bones of some apostle, or some martyr, which produced them abundant offerings, and were their means of protection in the hour of danger. From the ninth century, the inhabitants of the cloisters, when they were aggrieved by the injustice or usurpation of powerful neighbours, placed the relics of the saints they possessed upon the earth, or among the thorns, and left them there, until their invaded or menaced sanctuary was liberated from all fear. When robbers or the enemy threatened their abode, the relics were borne for security to the nearest town, all the monks walking in procession, and imploring in their mournful canticles the mercy of God. From the earliest period of the pilgrimages to the East, holy relics were the object of research, and from that time there was no church or monastery but had its shrine, which became its treasure. The bones of saints, it was pretended, cured the sick, converted sinners, and obtained the mercy of heaven for all who visited them; while no pilgrim ever worshipped at the altar, upon which were deposited the mortal remains of a martyr, without leaving a testimony of his feeling. When the Crusades commenced, a vast number of relics were brought from the East, which were deposited in the monasteries, as secure asylums. While the warriors were pillaging the cities of the infidels and heretics, the monks were engaged with a booty, which they regarded as far more precious, and more worthy of the victories gained in the name of Christ.

Frequently they transported their relics from city to city, or from village to village, in order to increase the number of offerings. These translations, resulting rather from avarice than piety, were often attended by various iniquitous deceptions upon the credulity of the vulgar. From the commencement of the twelfth century the Abbé Guibert exclaimed against this custom of carrying about the remains of the saints, "preventing the blessed ones," he says, "enjoying their fitting repose in an immovable tomb."

A circumstance which added to the power of the religious communities was, that, however rich a monastery might become, each inhabitant of the cloister remained poor. Frequently all the most sumptuous arts were had recourse to in the construction of a monastery, a palace might be the result,—but still the monk would only occupy his narrow cell within its walls; and although popes or prelates might be feasted therein on the richest luxuries, yet his diet would still consist of bread and a few herbs. The vow of poverty was deemed that of all others of which the observance should be held the most sacred; and thus Guibert tells us of a monk, to whose body the rites of sepulture were denied, because he had concealed a few pence about his person. "This belongs to me," was an expression never uttered in a monastery: all love of distinction or glory also must be effectually prohibited to him, who forsakes his very name to assume that of some holy man.

Amid all this personal abnegation, the monastery increased in power. While each monk valued himself as nothing, or as so much dust in the world, there was not a monastery but possessed the pride of the eternal city, and believed that its endurance would be measured only by ages. Among the crowd of solitaries, but one man was remarkable, and that man was the abbot the monks themselves had elected. Independent himself, he received the most implicit submission from the brotherhood; his commands were obeyed as a

religious duty. If by chance he found any portion of the community refractory, he shook the dust from his feet, pronounced a malediction upon the perverted flock, and sought an asylum in another monastery. His malediction and especially his absence, which was looked upon as an abandonment of heaven, almost always speedily restored obedience, and procured a reconciliation.

This supreme power was not, however, arbitrary in its exercise, but submitted to acknowledged regulations.

The minutest actions of the cenobites were directed by traditions and customs; and the manner of repairing to the chapter or refectory, their attendance at prayers, and the cutting of their hair and beard, were equally prescribed to them; so, too, were there laws for their conversation and their silence, their vestments and their demeanour. The monastic code, in fact, embodied everything, even to the mortifications and penances, and the innocent recreations of the cloister.

In a monastery there were various offices to be fulfilled, and the division of labour was as well regulated within its walls, as among the inhabitants of an industrious city. To some were committed the temporal interests of the monastery; these superintended the harvest or the vintage, or collected the tributes and dues from the vassals. To one would be committed the charge of the wine, and to another the provision and equal division of the repasts. There were attendants upon the infirmary to whom the care of the sick was consigned, while visitors exercised a surveillance upon the monastery night and day. Every monastery had its gardeners, its wood-cutters, its fishermen, cooks, and bakers, &c. There were officers, who received pilgrims and travellers, and others who distributed to the poor from day to day the donations of the charitable. The services the monks rendered to agriculture and literature are well known. The chroniclers inform us that those who understood reading and psalmody were honoured in the cloisters. The monks who transcribed manuscripts were supposed to be performing an act agreeable in the sight of God; each letter traced upon the parchment was supposed instrumental in effacing a fault. The most celebrated monasteries possessed both a library and a school, in which the doctrines of the faith were defended, and the memory of past events preserved. The cenobites wielded at the same time the empire of religion, riches, and knowledge, and thus the deserts enlightened the cities, and ruled the opinions of the age. Nothing shows better the influence of the Church and the spirit of the times than to observe, on the one hand, powerful nobles inclosed in their strong fortresses, and, on the other, these solitaries inhabiting cloisters, which were scarcely closed at all, and defended only by the force of opinion. The peace which prevailed in their vicinity, attracted a numerous population around the religious communities. Many villages and even cities trace their origin to the vicinity of a monastery, of which, indeed, they often bear the name. Frequently princes and nobles requested on their death-beds that their ashes might repose in the church of the monastery, in order that prayers might be repeated night and day near their tombs. From a very ancient custom, the mortal spoils of powerful monarchs were consigned to the keeping of monks.

Although the same spirit which produced the Crusades had formerly contributed to people the deserts with monks, yet, we do not know in what degree the monasteries, in their turn, contributed to the progress of the holy wars. The deserts, which by the labour of the monks, had become fertile places, were by no means exempted from the tribute imposed for the pay and maintenance of the Christian armies. A great number of monks, in spite of the prohibition of Pope Urban, abandoned their monasteries to follow the banners of the first crusade. In the other expeditions, the cenobites, in



imitation of Peter the Hermit and St. Bernard, exhorted the faithful to take up the cross; but only those among them who could procure money sufficient for so distant a voyage, accompanied the enterprises. It seems to have been believed that a monk served God as well in the cloister as by repairing to the Holy Land, and indeed those who went to settle there were often treated with severity by the cotemporary historians. The Abbé of Clairvaux, whose preaching had sent so many Christians to seek their death in Asia, forbade any of his disciples to cross the seas, and there is reason to believe he did this from his dread of the state of morals in the East.

Towards the termination of the Crusades, the greater part of the monasteries began to lose their reputation and renown. Like political states, they arose by their virtue, and fell by their corruption. Many of these asylums of piety became the hotbeds of vice, and the abandonment of discipline was followed by the neglect of learning. Finally the Church found in these cenobites followers less ardent, and to Rome they proved a less devoted militia than heretofore. New religious orders arose, which were encouraged at once by the respect of the pious and the favour of the pontiffs. Foremost in the rank of these was that of the Brothers of Mercy or of the Trinity, which originated after the Third Crusade, and whose object was the ransoming and release of Christian captives. These venerable men sought afar off all those who bemoaned their fate in the prisons of the infidel; and, true followers of the faith, and lovers of liberty, they never permitted themselves repose, until they had succeeded in rending asunder the chains of the wretched captive. It was during the Sixth Crusade that the two orders of Minor Friars and Preaching Friars arose, who, according to the Abbé d'Usberg, renewed the youthfulness of the Church. The monastic life was now necessarily changed in all particulars. It was no longer considered right that monks should acquire domains and build sumptuous edifices; the former peaceable and contemplative life must be abandoned for one to be passed amid apostolic labours. The silence of solitude was no longer in request, but the almost miraculous powers of discourse employed, by which the voices of these new apostles of Christ proclaimed the doctrines of his religion in the midst of towns and cities. The disciples of St. Francis and St. Dominic, devoting themselves to the spread of education, founded a great number of colleges; and many from among their body, as St. Thomas d'Aquinas, and St. Bonaventura, filled with distinction the professorships of scholastic philosophy. We will not follow them in their contests with the established clergy, who frequently manifested themselves jealous of their credit and influence, nor through their religious warfare, in which charity was not always uppermost in their preachings. We like better to follow their pious track under the burning sun of Africa, in the north of Asia, and in the most remote places of the East. While the Moors still ravaged Spain, and the Tartars shook the thrones of the most powerful monarchs, and menaced all Christendom, humble priests visited the inhabitants of the Niger, traversed the vast deserts of Tartary, penetrated to the Yellow Sea; and, as peaceful conquerors, armed but with the Gospel, they extended the empire of Christ, and planted the standard of his cross in the extremities of the known world. The Christian colonies which they planted among pagan nations, or savage tribes, have endured for a much longer space of time, than those establishments which were founded by the Crusaders.

J. C.

SHAME is a feeling of profanation. Friendship, love, and piety ought to be handled with a sort of mysterious secrecy; they ought to be spoken of only in the rare moments of perfect confidence,—to be mutually understood in silence. Many things are too delicate to be thought—many more to be spoken.—NOVALIS.

## THE NAVY AND ARMY.

\* Union is Strength.

### THE NAVY.

Ye guardians of Old England!  
Ye bulwarks of the seas;  
Whose union-jack is floating now  
In triumph on the breeze;  
Ye noble mariners who sail  
In glory o'er the tide,  
Whose iron arms are true and strong,  
Your country's boast and pride;  
We wish ye health, ye mariners,  
And may ye never be  
Without a compass or a helm,  
To guide you o'er the sea.  
May happiness attend your way,  
Along the boundless main,  
And wealth and honour bring you back  
Unto your land again.  
Health, ye mariners of England,  
Who plough the raging seas!  
"Whose flag hath braved a thousand years,  
The battle and the breeze!"  
And may your broad and snowy sails  
From danger float unfurl'd;  
And as ye sail, proclaim this land  
The empress of the world.  
May honour's cause invoke your song,  
And freedom's banner ride,  
An emblem of your loyal hearts,  
In glory o'er the tide.  
May victory's wreath your brows entwine  
And laurel-leaves the name  
Of this our land emblazon forth  
Upon the scroll of fame.

### THE ARMY.

The soldiery of England!  
And may they ever stand  
The fearless champions of our rights,  
The heroes of our land!  
May Hope attend them on their way,  
Unto the battle field,  
And Glory bring them back again,  
To rest upon each shield.  
But should some proud invading foe  
Set foot upon our land,  
These lion-hearts must rise once more,  
With sword and gun in hand.  
The soldiery of England,  
The loyal and the brave,  
Who'll long protect their native land,  
And fight, their Queen to save!  
Who'll rise, whenever duty calls,  
The British flag to raise,  
And fight beneath that banner true,  
Amidst the battle's blaze.  
We wish ye health, ye noble ones!  
And may ye ever stand,  
The brave defenders of our rights,  
The saviours of our land.

Naval and Military Gazette.

### A CONFIDENT PICKPOCKET.

CHARLES THE SECOND loved what may be called fun as much as the youngest of his courtiers. On one of his birthdays, an impudent rascal of a pickpocket had obtained admission to the drawing-room, in the garb of a gentleman. He had succeeded in extracting a gold snuff-box from a nobleman's pocket, and was quietly transferring it to his own, when, looking up, he suddenly caught the King's eye, and discovered that he had been perceived by his Majesty. The fellow, aware, in all probability, of the King's character, had the impudence to put his finger to his nose, and winked knowingly at Charles to hold his tongue. Shortly afterwards, the King was much amused by perceiving the nobleman feeling one pocket after another in search of his treasure. At last he could resist no longer; and looking about him, (probably to make certain that the thief had escaped,) he called out to the injured person, "You need not, my Lord, give yourself any more trouble about it; your box is gone, and I own myself an accomplice. I could not help it, I was made a confidant."—JESSE.

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